NO. 1. MORONOBU.

View from April 3rd | No. 148 | Sale April 9, 10

JAPANESE COLOR PRINTS

And a few

JAPANESE AND CHINESE PAINTINGS

From the Portfolios of

HAMILTON EASTER FIELD
AND
ROBERT LAURENT

Important Announcement

Four Hundred and Twenty Prints (including a few Paintings) catalogued by Mr. Field and arranged chronologically for sale on two evenings. Every print guaranteed by Mr. Field, who is well known as an authority.

First Evening: Nos. 1-210, Moronobu to Sogakudo. Including paintings vouched for by Prof. Fenollosa by Korin, Tanyu, Beisen and Hokusai.

Second Evening: Nos. 211-420, Moronobu to Hiroshige. Including paintings by Harunobu, Hokusai, Buncho, and others vouched for by Professor Fenollosa.

To Be Sold By Auction

Friday and Saturday Evening, April 9th.-10th, 1920, at 8:15 o'clock

On View from April 3rd, 9:30 to 5:30

THE WALPOLE GALLERIES
No. 10 East 49th Street NEW YORK
Telephone, Murray Hill 6512

CONDITIONS OF SALE

1. **All bids to be per lot.** They are executed free of charge by the Walpole Galleries and the items are bought at the lowest price permitted by competitive bids.

2. The highest bidder to be the buyer; in case of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision shall be final. He may also reject any fractional or nominal bid calculated to delay or injuriously affect the sale.

3. Buyers to give their names and addresses and to make such cash payments on account as may be required in default of which the lots purchased to be immediately resold.

4. **Goods bought to be removed at the close of the sale.** If not so removed, they will be held at the risk of the purchaser and these Galleries will not be responsible if such goods are lost, stolen, damaged or destroyed. No deliveries will be made during the sale.

5. **Terms Cash.** If accounts are not paid at the conclusion of the sale, or, in the case of absent buyers, when bills are rendered, these Galleries reserve the right to dispose of the goods without notice to the defaulting buyer and all costs of such re-sale will be charged to the defaulter. This condition is without prejudice to the rights of the Company to enforce the sale contract and collect the amount due without such re-sale at its own option.

6. This catalogue has been compiled by competent cataloguers; the various lots offered are described with care and accuracy and they will be sold not subject to return.

7. The Walpole Galleries, if requested, will forward purchases at the buyer's risk and expense.

Material on exhibition three days before the sale.
Priced copies of this catalogue at $2.50 each.

THE WALPOLE GALLERIES.

Edward Turnbull
Lenore Young Turnbull

No. 10 East 49th Street, New York.

This sale will be conducted for the Walpole Galleries by
MR. WALTER S. SCOTT.

Telephone, Murray Hill 6512

Catalogues on request.

FOREWORD

In returning to America in 1902, after over eight years abroad, I brought back with me the nucleus of my present collection of Japanese prints. There were about a thousand prints in all and I anticipated great pleasure in seeing the American collections and in showing my own. But I did not then appreciate the difference there was in the taste of Europe and America.

From my earliest acquaintance with Japanese color prints, I had the strongest liking for the work of certain artists who were not at that time cared for in America, for the so-called primitives, for Sharaku and for Kuniyoshi. In the formation of my taste nothing was more helpful than the run I had of the collection of my cousin, Charles Edward Haviland. He has the collection which is the one in the world I would most wish to own. The son-in-law of Philippe Burty, the friend of the de Goncourt, of Hayashi, of Bing, he has the traditions of the French collector. Besides his Japanese prints he was an enthusiastic collector of all works of art Japanese, and of modern French paintings, of Corot, Puvis de Chavannes, Degas, Renoir, Fantin-Latour, Manet and Monticelli. He was moreover an artisan, being a designer of decorations for his porcelain. I insist on these things because it marks a difference between the European and the American collector and it explains the difference in their tastes. The American collector specializes.

My cousin, incredible as it may seem, is unable to read the signatures of the designers of Japanese prints. Unerringly he sorts the new prints he buys and I never once found a print in the wrong portfolio. In his collection there are fragments of prints. "Of course, Hamilton, if I could have found the entire print I would have bought it, but isn't that arm an exquisite bit of drawing?" There are toned prints and prints which have been rubbed by handling. There are no "fakes."

When I first became acquainted with the American collectors I felt an immense gulf between their taste and mine. Their prints were spotless but many of them had been cleaned until the paper had lost its quality and among these spotless prints there were many "fakes," especially among the Harunobus. Then it was that I met Francis Lathrop, who was a painter and a collector after my own heart. He had a large collection of Japanese prints (about 8000) but he collected many other things.

In his collection there were rephints, it is true, but they were there as reprints and he was quite frank about it. There was one reprint of a Harunobu which had fooled Fenollosa, who had declared it one of the most beautiful prints he had ever seen. It fooled in succession the various experts and collectors to whom, as executor of the Lathrop Estate, I showed it. My cousin was in America about 1912. He came to see the Lathrop prints and, when he came to the "fake" Harunobu, he passed it by quickly. I asked him why he had not looked at it. "Why, what would be the use? I do not care to look at forgeries and I would know that as one from fifty feet away."

There is a development of taste in America. The development is in the direction which seems to me the right one. Sharaku and the primitives have come into their own. Even the formerly despised black and white prints of Moronobu and of Masahobu are gaining recognition. Kuniyoshi is taking the place due him as one of the greatest designers of landscape prints. Lastly collectors are prizing quality rather than condition. Indeed, Mr. Ficke told me just before his sale that his sojourn in Paris had quite converted him to the French point of view.

The collection which Mr. Laurent and myself have formed has grown until it is too large for men as busy as we are. It has become unwieldy. We have, therefore, taken from it a large number of prints which duplicate in feeling other prints which we have kept. They are prints which we would keep had we the time, the money and the room. There are practically no prints in this sale which we would not enjoy owning. Especially is it true of the beautiful black and white prints by Moronobu.

All prints in this collection we guarantee to be genuine early impressions except where it is otherwise noted. The purchase price of a print will be refunded to any buyer at any time, should the buyer himself doubt its authenticity. The paintings with the exception of those by Beisen, for the authenticity of which I take full responsibility, have been vouched for by the late Prof. E. F. Fenollosa. It is understood that I give no further guarantee.

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First Session
Lots 1—210

MORONOBU.

The greatest Japanese master of the printed line which, with him, was even more expressive than that of Albrecht Duerer. Worked latter half of Seventeenth Century.

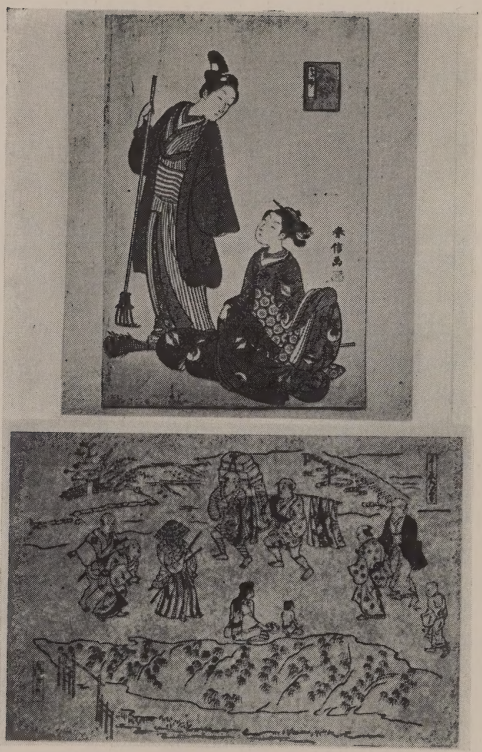
1. ROOSTER AND HEN.
   A little masterpiece and black and white.
   Very fine impression and condition.
   (See Frontispiece.)

2. DOUBLE SHEET TRAVELLERS.
   The movement of the figures from left to right is emphasized by the lines of the land formation and those of the grass blown in the wind.
   Very fine impression and condition.

3. DOUBLE SHEET RHYTHMIC DANCE.
   Here the rhythmic movement of a group of dancers is expressed with the utmost skill. To think of Moronobu as a primitive is to disregard utterly the history of Japanese art. His work marks the culminating point of suggestion through line. Such knowledge as he had only comes through centuries of traditional training.
   Very good impression, fair condition.

4. DOUBLE SHEET BOYS AT PLAY.
   What appears to be caricature is merely Moronobu's method of expressing quick movement, a method which has never since been equalled.
   Very good impression, good condition.

5. MYTHOLOGICAL SUBJECT.
   Dragon appearing to a priest.
   Very good impression, good condition.



NO. 14. HARUNOBU.
NO 6. MASANOBU.

OKUMURA MASANOBU.

Born 1685-1768. Surpassing Moronobu in delicacy but losing in consequence a certain rhythmic force. He was one of those artists who first used supplementary blocks to print in color.

6. BLACK AND WHITE BROAD SHEET.
   A beautiful print representing a country road with travellers. Very good impression and condition.
   (See Illustration.)

7. UPRIGHT PRINT LANDSCAPE WITH FIGURES.
   Very beautiful in feeling—colored by hand at the time by a master, very possibly by Masanobu himself.
   Very good impression and condition.

CHINESE PAINTINGS.

8. CHINESE PAINTING (XVIITH CENTURY).
   Cortege following a mountainous path. In force, realism and beauty of composition it compares favorably with Japanese art of the same epoch.

9. CHINESE PAINTING (XVIIITH CENTURY).
   Religious Ceremonial. Very beautiful in color and arrangement although by a minor artist.

EMBROIDERIES.

10. OLD JAPANESE EMBROIDERY SHO KWANNON.
    This Kwannon is worshipped the evening of the 18th day of the month. A lovely bit of embroidery.

11. OLD JAPANESE EMBROIDERY NIOIRIN KWANNON.
    This Kwannon is worshipped the evening of the 22nd day of the month. Another lovely bit.

KIYOMITSU

Worked 1760-1775.

12. SAWAMURA SOJUORO AS MATSUOMARU AND AZUMA TOZO AS SAKURAMARU.
    Very good impression, rubbed and repaired.

13. THE ACTOR AZUMA TOZO.
    A very graceful figure. Good impression and condition.

HARUNOBU.

Worked in the style of the Torii until about 1760 when he formed a style of his own. Died in 1770.

14. MAN AND WOMAN WITH RAKE AND BROOM.
    A charming little Harunobu.
    Very good impression and condition.
    (See Illustration.)

15. WOMAN AND LITTLE GIRL ON BALCONY.
    A night scene. Very good impression, fair condition.

NO. 17 NO. 21 NO. 22 NO. 16

HARONOBU—Continued

16. PILLAR PRINT. THE STORY OF THE FROG.
Many times the frog jumped for a willow branch and at length it succeeded in reaching it. A print of great beauty.
Good impression and condition.
(See Illustration.)

17. PILLAR PRINT. WOMAN WITH MOUSE.
A woman showing a white mouse, which she holds in her hand, to a cat. Snow landscape in the background. Very beautiful.
Good impression and condition.
(See Illustration.)

18. A BEAUTIFUL LITTLE PRINT.
A page of an album.
Very fine impression, good condition.

19. ANOTHER BEAUTIFUL LITTLE PRINT.
Also from an album.
Good impression, somewhat spotted.

KORIUSAI.

Worked 1765 to 1785.

20. STILL LIFE WITH ROOSTER.
A beautiful print.
Very good impression, fair condition.

21. PILLAR PRINT. THE SERENADE.
A lover playing the flute before the gate of his mistress.
Very good impression and condition.
(See Illustration.)

22. PILLAR PRINT. WOMAN IN BATH ROBE.
A very lovely print.
Unusually fine impression, good condition.
(See Illustration.)

23. PILLAR PRINT. TWO LOVERS.
Another very lovely print.
Very good impression, good condition.

24. CHILD WITH DRUM.
A gay little print.
Good impression and condition.

25. THE SNOW RABBIT.
Close to Harunobu in feeling.
Good impression, fair condition.

NO. 26.

TIME OF KORIUSAI.

26. A LARGE PRINT. THE SEVEN GODS OF HAPPINESS.
A rare print with much character.
Good impression and condition.
(See Illustration.)

BUNCHO.

Worked 1765-1780.

27. ACTRESS FAN.

These fan-shaped prints were published in 1770 and were printed with the utmost care. They antedate by twenty years the actor-prints of Sharaku who was greatly indebted to them.
Signed with seal.
Very good impression and condition.

28. ACTRESS FAN.

In this series the actresses are far rarer than the actors.
Signed with seal.
Very good impression and condition.

BUNCHO—Continued

NO. 30. BUNCHO NO. 29.

29. ACTOR WITH PAINTING.
A print of great force.
Very good impression, good condition.
(See Illustration.)

30. ACTOR HOLDING A FAN AND A BOWL.
A beautiful print somewhat toned.
Very good impression, good condition.
(See Illustration.)

SHUNSHO: 1726-1793.

31. POET LEANING ON A FAN.
From an album.
Faultless impression and condition.

32. POET WITH HAND TO HEAD.
From an album.
Very good impression, perfect condition.

33. ACTOR FAN.
Very vital and handsome.
Signed with seal.
Beautiful impression and condition.

SHUNSHO—Continued

NO. 37. SHUNSHO.

NO. 39. KIYONAGA.

34. ACTOR WITH BRONZE.
Another beautiful fan-shaped print.
Signed with seal.
Very fine impression and condition.

35. ACTOR WITH SWORD AND FALCON.
A beautiful print.
Good impression and condition.

36. ACTOR WITH LONG HAIR.
Good impression and condition.

37. CHUSHINGURA NIDANME, SECOND ACT.
Good impression, very good condition.
(See Illustration.)

38. SUGAWARA DEN JIU.
A scene with four actors.
Very good impression and condition.

KIYONAGA.

The great master of Japanese color printing, born 1742, worked till about 1800, died 1815.

39. SMALL PRINT, THREE WOMEN ON A BRIDGE.
A charming little print.
Very good impression, good condition.
(See Illustration.)

KIYONAGA—Continued

NO. 43.

NO. 44.

40. SMALL PRINT. FOUR BOYS AT PLAY.
An interesting little print.
Very good impression, fair condition.

41. THE STRONG BOY.
Superb arrangement in brown, black and orange.
Very good impression, good condition.

42. PILLAR PRINT. PLUM BLOSSOMS.
Beautiful in design.
Good impression and condition.

SHUNKO.

Worked 1770-1795, a forerunner of Sharaku.

43. ACTOR.
The hair of an intense black is printed from a different block from the other blacks.
Very fine impression, good condition.
(Illustration.)

SHUNKO—Continued

44. ACTRESS DANCING.
The movement is suggested not only by the folds but also by the decoration of the robe.
Very good impression and condition.
(See Illustration.)

45. ACTOR WITH WATER PAIL AND TOWEL.
A print with much character.
Good impression and condition.

46. ACTOR WITH PIPE.
Exceptionally beautiful print.
Very fine impression, good condition.

SHUNYEI.
A little later than Shunko.

47. ACTOR.
Remarkable in its line and color.
Very good impression and condition.

48. ACTRESS WITH FAN.
A beautiful graceful figure in a landscape.
Very good impression and condition.

49. ACTOR WITH PIPE AND SWORD.
In the background is a lovely suggestion of a landscape with stream.
Very good impression and condition.

50. ACTOR WITH TWO SWORDS. RAIN.
Very suggestive of driving rain at night, the tree branch and the plants in black.
Excellent impression, slight wormholes.

SHIGEMASA.
Worked 1765 to 1800.

51. THE PROMENADE.
Two women walking—unsigned.
Good impression, good condition—darkened with time.

52. LADY WITH BOY CARRYING A BOX.
Good impression, somewhat faulty in registration, good condition.

SHUNCHO.
Worked 1775 to 1800.

53. IN THE FIELDS.
A wholly charming print.
Very good impression, good condition.
(See Illustration.)

NO. 55.

NO. 53.

KITAO MASANOBU.

Worked 1780 to 1800.

54. PILLAR PRINT. THE PROMENADE.
Stately in its composition.
Very good impression, good condition.

SHUNMAN.

Worked 1780 to 1810.

55. TAMAGAWA NO KOYA.
One of the prints from the well-known six-piece Tamagawa composition.
Very good impression, fair condition.
(See Illustration.)

56. SURIMONO DIPTYCHE.
Two actors.
Very good fine impression and condition.

SHUNMAN—Continued

NO. 57.

57. SURIMONO ILLUSTRATING A TRADE.
One of a series.
Very good impression, good condition.
(See Illustration.)

UTAMARO: 1753-1806.

58. A PROFESSIONAL BEAUTY.
One of Utamaro's large heads. An exquisite bit of drawing, lovely in color.
Very good impression, fair condition.
(See Illustration.)

59. COMBING HER HAIR.
Rich in its color harmony.
A very fine impression, good condition.
(See Illustration.)

60. SHELLS.
Unsigned plate from signed book.
Very good impression and condition.

61. TWO SHEETS SHOWING VARIOUS FORMS OF DRUNKENNESS.
A rich harmony of rose, orange, green and a full deep black.
Very good impression, good condition.

62. THE WATER CARRIERS.
From the triptyche.
Good impression, very good condition.
(See Illustration.)

63. LARGE HEAD.
Young maiden with pipe. Very harmonious in color.
Very good impression and condition.

64. THE DOLL SHOP.
A rare print, beautiful in its arabesque of soft warm colors.
Very good impression, good condition.

KITAO MASAYOSHI.

65. PHEASANTS.
Beautiful in composition.
Very good impression, good condition.

66. CHILDREN AT PLAY.
A rare print.
Very good impression, good condition.

YEISHI.

Worked 1780-1805.

67. A POETESS.
The printing of this and the following print is most exceptional in quality.
Very fine impression and condition.

68. ANOTHER POETESS.
Very fine impression and condition.

YEISUI.

69. A LARGE HEAD.
Sensitive in its drawing, delicate in its color harmony.
Very good impression, good condition.

NO. 58.

NO. 59.

NO. 62.

NO. 70.

NO. 71.

UTAMARO: 1753-1806.

70. THE CUP OF SAKE.
An exquisite print, beautifully drawn.
Superb impression, good condition.
(See Illustration.)

YEISHI: 1780-1805.

71. THE PROMENADE.
Influenced by Kiyonaga, stately, majestic.
Very good impression, good condition.
(See Illustration.)

TOYOKUNI: 1769-1825.

72. FROM A SMALL RONIN SET.
Warrior with woman in black. A print full of life and character.
Very fine impression, good condition.

73. FROM THE SAME SET.
Warrior with captive.
Very good impression, good condition.

74. TRIPTYCHE IN FRONT OF A BAZAAR.

An early Toyokuni triptyche showing the influence of Kiyonaga and Utamaro.

Very fine impression and condition.

(See Illustration.)

TOYOKUNI—Continued

75. AN ACTOR WITH FAN.
A subtle harmony, black, rose, olive on yellow background.
Very good impression, good condition.

76. AN ACTOR CROUCHING.
A warrior in reddish brown, green, old gold and black.
Very good impression, good condition.

77. SURIMONO THE SAME ACTOR.
The child and monkey have no fear of the warrior chief.
Very good impression and condition.

78. SURIMONO AN ACTOR.
A beautiful print in silver, rose, blue and black.
Very good impression and condition.

79. TWO ACTORS.
Alashi Sanpachi as Muruno and Segawa Kikunasuka as Kaoyo.
An early Toyokuni.
Very fine impression, good condition.

80. TWO WOMEN IN THE SNOW.
Of a later epoch in Toyokuni's life than the preceding.
Very good impression, fair condition.

TOYOHIRO: 1773-1828.
Eight Views of Yeddo.

81. RYOGOKU EVENING GLOW.
A very beautiful print.
Splendid impression, good condition.

82. ATAGO AUTUMN MOON.
Another beautiful print.
Very fine impression—rubbed.

YEIZAN.

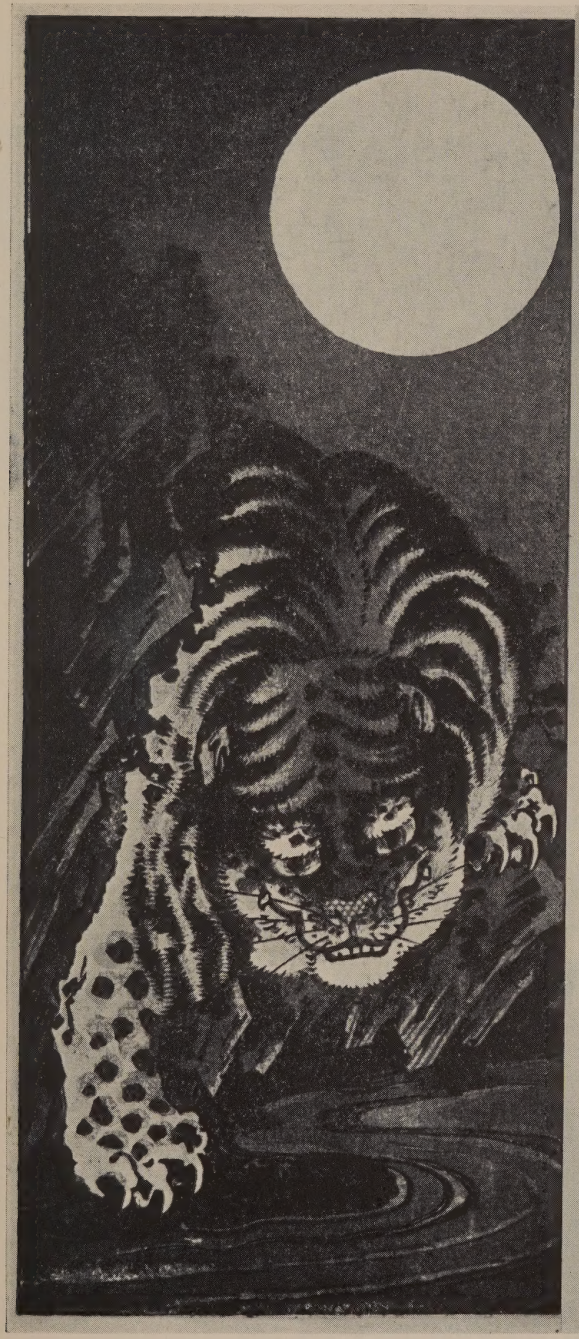
83. YOUNG WOMAN WITH LANTERN. RAIN.
Very good impression and condition.

84. FESTIVAL.
Very good impression and condition.

85. FROM THE TAMAGAWA SERIES.
An early Yeizan, very close in spirit to Utamaro and to Yeishi.
Good impression and condition.

86. AN EAGLE ON A PINE BOUGH.
A brilliant piece of work.
Very good impression and condition.
(See Illustration.)

87. TWO WOMEN WITH LANTERN.
A beautiful print.
Good impression and condition.



NO. 89. KEISAI YEISEN.

NO. 86. YEIZAN.

YEIZAN—Continued

88. LARGE SURIMONO. SNOW.
Two women and a man await on a dock the coming of a boat.
An effective print.
Good impression and condition.

KEISAI YEISEN.

89. TIGER COMING TO DRINK. MOONLIGHT.
A print of great beauty.
Very good impression and condition.
(See Illustration, Page 23.)

90. WILD DUCKS.
An interesting print with aquatic plants and two ducks, one of which is diving. Signed: Keisai.
Very good impression and condition.

91. WOMAN SEATED WITH PIPE.
Pale yellow background, delicate coloring.
Very good impression and condition.

92. LANDSCAPE WITH FIGURES.
Very good impression, good condition.

SHUNSEN.

93. THE PROMENADE.
A very rich decorative tall print of a woman.
Very good impression and condition.

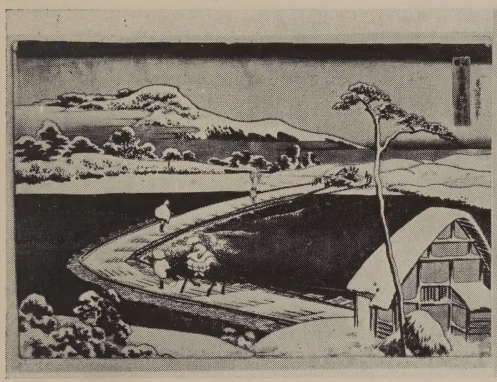
94. THE RAINSTORM.
A beautiful landscape print with figures.
Very good impression, good condition.

HOKUSAI, 1777-1849.

95. SURIMONO. TYING THE OBI.
Signed: Sori, Hokusai.
Very good impression and condition.
(See Illustration.)

NO. 95.

HOKUSAI—Continued



NO. 103.

NO. 101.

96. SURIMONO. WOMAN PLACING FOOD IN A BIRD-HOUSE.
A charming little print.
Very good impression, good condition.

97. SURIMONO. AT THE WELL.
Very good impression, good condition.

98. SURIMONO. FOLDING CLOTH.
Very good impression, good condition.

99. SURIMONO. POETESS.
A rich harmonious print signed: Taito.
Very good impression, good condition.

100. SURIMONO. POETESS WITH ATTENDANT.
Another harmonious print signed: Taito.
Very good impression, good condition.

THIRTY-SIX VIEWS OF FUJIYAMA. (HOKUSAI).

101. HAKONE LAKE.
A beautiful print with outline in blue.
Very good impression and condition.
(See Illustration.)

FROM THE SERIES OF BRIDGES. (HOKUSAI).

102. THE BRIDGE AT FUKUI, PROVINCE OF YEITIZEN.
Good in color.
Very good impression, fair condition.

103. THE BRIDGE AT SANO. SNOW SCENE.
A beautiful print.
Very good impression and condition.
(See Illustration.)

HOKUSAI—Continued

NO. 105

104. LARGE UPRIGHT SHEET.
Very interesting in subject.
Poor impression, probably late, good condition.

105. LARGE SURIMONO. A FESTIVAL.
This and the following large surimonos are very rare and exceptional in quality.
7¾ x 21 inches.
Excellent impression, very good condition.
(See Illustration.)

106. LARGE SURIMONO. THE PROMENADE.
7½ x 21 inches. Signed: Hokusai Sori.
Excellent impression, good condition.

107. LARGE SURIMONO. CHILDREN AT PLAY.
7½ x 20 inches. Not signed, but surely by Hokusai.
Good impression and condition.

108. LARGE SURIMONO. RETURNING FROM A FESTIVAL IN A BOAT.
7½ x 21 inches.
Good impression and condition.

109. VERY LARGE SURIMONO. STILL LIFE.
A print of great rarity. The lettering most beautiful.
Superb impression, good condition.

110. SMALL PRINT. KINUGAWA.
A rare print with much charm.
Very good impression, toned.

HOKUSAI—Continued

FROM A SMALL TOKAIDO SET. (2 PRINTS). (HOKUSAI).

111. NUMATZU. SURIMONO FORM.
This is one of the most beautiful Tokaido sets.
Very good impression and condition.

112. UNEYA. SURIMONO FORM.
Coolies carrying passengers across a ford, the waves beautifully embossed.
Perfect impression and condition.

113. THREE PRINTS ON ONE SHEET.
Bats and the Crescent Moon. Text printed in brown. A Dragon. Signed: Taito.
Good impression and condition.

THIRTY-SIX VIEWS OF FUJIYAMA. (3 PRINTS). (HOKUSAI).

114. SUNSHUKATAKURA.
One of the rarer prints of the series.
Good impression and condition.

115. INUMETOGE IN KAHI PROVINCE.
Lovely print in blue outline.
Good impression, fair condition.

116. NIHONBASHI. YEDDO.
Blue outline.
Good impression and condition.

117. HOTEI, A GOD OF HAPPINESS.
He has placed his sack of treasures on the ground and sits smoking beside it.
Very good impression, good condition.

118. KWANNON.
Seated on a dragon in profound meditation.
Very good impression, good condition.

119. PLUM BLOSSOMS.
A lovely print in pale colors.
Very good impression and condition.

120. BEE AND FLOWER.
A print of exceptional beauty.
Very good impression and condition.

121. A MAN WATCHING BUTTERFLIES.
Very good impression, good condition.

HOKUJIU.

121A. BUSHU SENJU OHASHI-NO-KEI.
One of the Japanese artists who rendered reflections in the water.
Very good impression, good condition.

122. TOTO SUMIDAGAWA MARAZAKI-NO-FUKEI.
A beautiful print.
Very good impression, darkened.

HOKKEI.

123. SURIMONO. THE FLUTE PLAYER.
A beautiful piece of printing.
Very good impression and condition.

124. SURIMONO. CROW FLYING ACROSS THE SETTING SUN.
A beautiful print.
Very good impression and condition.

125. LARGE SURIMONO. HORSEMAN LIGHTING HIS PIPE.
Very good impression and condition.

GAKUTEI.

126. SURIMONO. SAGE WITH CRANE.
A beautiful print.
Very good impression and condition.

127. SURIMONO. A LADY READING.
Another beautiful print.
Very good impression, slightly rubbed.

FUMIO.

128. STEM OF PLANT. DRAGON FLY.
Pale blue background, rare, by an artist who makes very few prints.
Very good impression and condition.

KUNISADA.
Pupil of Toyokuni 1786-1865.

129. LOOKING DOWN FROM AN UPPER BALCONY.
Rich in its color harmony.
Very good impression and condition.

130. GATHERING HERBS.
Fair impression, good condition.

131. TRIPTYCHE. MAKING THE CHARACTER, JU KOTOBAKI.
A print showing a humorous side of Japanese designing. Very harmonious in color, amber background. Signed: Toyokuni.
Very good impression and condition.

KUNISADA—Continued

NO. 136.

132. NO KYOGEN HAGOROME.
Triptyche with apparition.
Very good impression and condition.

133. MATERNAL SCENE.
A print with much charm.
Very good impression and condition.

134. WOMAN IN BATH-ROBE.
In this print a gray becomes a blue because of its juxtaposition with rose. The dull gray of the screen looks blue when printed on the dress.
Very good impression and condition.

135. WOMAN SEATED WITH MUSICAL INSTRUMENT.
Fairly good impression, good condition.

136. WOMAN WITH LANTERN ON A DOCK.
An exceptionally beautiful print. Signed: Toyokuni.
(See Illustration.)

137. THREE GODS OF HAPPINESS.
In this caricature they are shown reading a scroll.
Very good impression, good condition.

138. BROAD PILLAR PRINT.
Woman reading.
Very good impression, good condition.

NO. 143. NO. 140. NO. 142.

SADAKAGE.
Pupil of Kunisada.

139. SURIMONO. A WARRIOR.
Rich and soft in color.
Very good impression, good condition.

KUNIYOSHI.
ONE OF THE MASTERS OF JAPANESE LANDSCAPE
1797-1861. (4 PRINTS).

140. FATHER AND CHILD.
An exquisite little print from the Filial Piety Series of 24 prints.
Very good impression and condition.
(See Illustration.)

141. THE RUFFIAN AND THE CHILDREN.
Tropical Vegetation, Waterfall.
Good impression and condition.

142. HANNIBAL CROSSING THE ALPS.
A Japanese version.
Very good impression and condition.
(See Illustration.)

143. APPARENTLY JUNO.
Beautiful in Design.
Very good impression and condition.
(See Illustration.)

KUNIYOSHI—Continued

FROM THE HUNDRED POEM SERIES. (4 PRINTS).

144. CEREMONIAL.
Interesting in design.
Very good impression and condition.

145. THE WIND STORM.
An unfortunate umbrella merchant is overtaken by a wind storm.
Very good impression and condition.

146. SUNDOWN.
An old man on a veranda watching the sunset glow. Other figures.
Very good impression, good condition.

147. THE KITTEN.
A very beautiful print, especially the distance, the trees and foliage and the woman's dress.
Very good impression and condition.

148. TOTO MEISHO RYOGOKU YANAGI BASHI.
A beautiful copy of this famous print, with bamboo frame.
Very fine impression and condition.
(See Illustration.)

NO. 148. KUNIYOSHI.

FROM THE HORIZONTAL FILIAL PIETY SET. (2 PRINTS).

149. ELEPHANTS, BIRDS, BOY WITH HOE.
An amusing print.
Very good impression, fair condition.

150. CATCHING A CARP.
There are late impressions in which the colors are crude and in which the carp is not shown.
Very fine early impression, good condition.

151. WOMAN WITH SNOWBALL.
An exceptionally interesting tall decorative print.
Good impression and condition.

152. WOMAN IN THE SNOW.
Another broad upright print.
Very good impression and condition.

FROM THE TWELVE SIGNS OF THE ZODIAC. (2 PRINTS).

153. MONKEY (SARU).
Good impression, very good condition.

154. BOAR (OBUTA).
Very good impression and condition.

KUNIYASU.

155. TRIPTYCHE UNDER CHERRY TREES.
Three women under cherry trees in blossom.
A very decorative triptyche.
Excellent impression, good condition.

156. YOUNG WOMAN STANDING.
Graceful, decorative.
Very good impression and condition.

HIROSHIGE, 1797-1858.

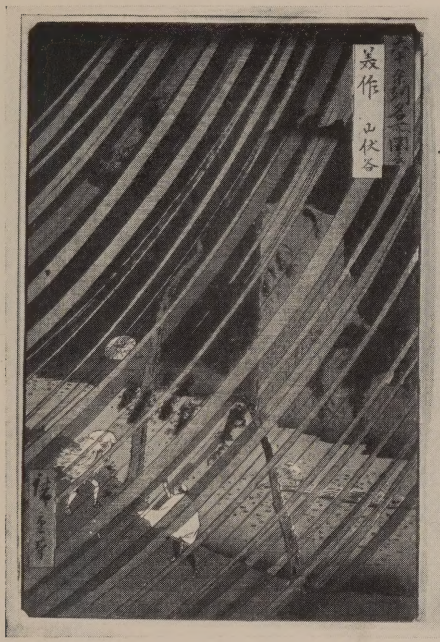
Famous Places in the Sixty-Nine Provinces. (9 Prints).

157. YAMATO PROVINCE.
The Tatsutagawa, autumn scene.
Good impression and condition.

158. IZUMI PROVINCE.
Takashi-no-Hama. Returning Junks.
Good impression and condition.

159. TSUSHIMI PROVINCE.
Evening scene with rainbow.
Very good impression and condition.

160. HARIMA PROVINCE.
One of the most famous prints of the series.
Good impression and condition.



NO. 163.

NO. 161.

161. IKI PROVINCE.
A beautiful snow print.
Very good impression and condition.
(See Illustration.)

162. KII PROVINCE.
Waka-no-Ura. Cranes flying.
Good impression and condition.

163. MIMASAKA PROVINCE.
Yama Bushidane. Downpour of rain. A famous print.
Very good impression and condition.
(See Illustration.)

164. IO PROVINCE.
Saijo. The return of geese.
Good impression and condition.

165. BINGO PROVINCE.
Abumon Kanwundo.
A temple on the top of a rock, moonlight.
Good impression, very good condition.

HIROSHIGE—Continued

FROM THE TOTO MEISHO SERIES. (2 PRINTS).

166. YOSHIWARA. MORNING OF FROST.
A beautiful rendering of snow.
Very good impression and condition.

167. MASAKI.
The Temple grounds at Masak; with heavy snow fall. In the foreground boat and raft on deep blue river.
Very good impression, good condition.

FROM THE HORIZONTAL TOKAIDO SET. (4 PRINTS).

168. NIHONBASHI.
The second edition of this plate with figures added by Hiroshige.
Good impression, very good condition.

169. HIRATSUKA.
Snow-clad Fuji beyond gray mountains.
Good impression and conditions.

170. NISSAKA.
Although not well printed, very good in color.
Fair impression, good condition.

171. SHIRASUKA.
A well known print.
Good impression, fair condition.

172. WILD DUCK SWIMMING.
Azalea and snow.
Good impression and condition.

173. WILD DUCK SWIMMING.
Grasses.
Good impression and condition.

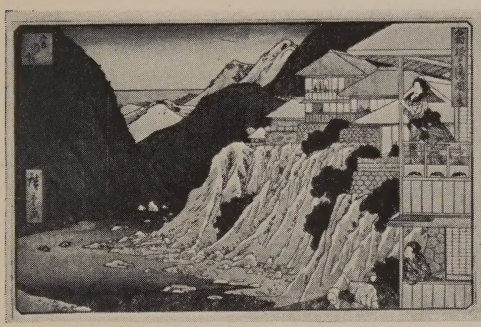
174. BIRD ON PLUM BRANCH, SINGING.
Life-like and well composed.
Good impression and condition.

175. CRANE WADING.
Good impression and condition.

176. WOMEN WORKING IN THE RICE FIELDS.
A small upright point.
Good impression and condition.

177. WOMAN WITH CUP.
Landscape with sea and mountains.
Very good impression and condition.

HIROSHIGE—Continued



NO. 179.

NO. 178.

FROM THE HOT SPRINGS SERIES. (2 PRINTS.)

178. A VILLAGE IN THE HILLS.
A rare print.
Very good impression and condition.
(See Illustration.)

179. TEA HOUSES ON A CLIFF.
Another rare print.
Very good impression and condition.
(See Illustration.)

FROM THE HUNDRED VIEWS OF YEDDO. (3 PRINTS.)

180. YOSHIWARA ENTRANCE.
Daybreak, a beautiful print.
Very good impression and condition.

181. KOMAGATA TEMPLE.
A bird in the rain.
Good impression, very good condition.

182. ONMUMAYA GASHI.
A ferry-boat with passengers arriving.
Good impression, very good condition.

183. NIGHT RAIN AT KARAKI.
Good impression, darkened with time.

184. TSUMAKAGO.
A handsome print from the Kisokaido series.
Very good impression and condition.

185. TOMIGAOKA HACHIMANGU.
On the tori is the name of the temple.
Good impression and condition.

NO. 187. HIROSHIGE.

HIROSHIGE—Continued

NO. 186.

186. DIPTYCHE WOMAN ALIGHTING FROM A BARGE.
Snow scene of great beauty.
Excellent impression and condition.
(See Illustration.)

187. EAGLE PERCHED ON PINE BRANCH.
A very tall broad panel, well composed, strong, vital.
Good impression and condition.
(See Illustration.)

188. BROAD PILLAR PRINT.
From the story of Yoshitsune.
Good impression and condition.

189. FALCON ON PERCH WATCHING A BIRD FLYING.
A beautiful print.
Very good impression, good condition.

190. TWO DUCKS SWIMMING, SNOW STORM.
A very beautiful print.
Excellent impression, toned with age.

NO. 191.

191. THE NARUTO RAPIDS.
A very beautiful triptyche.
Good impression but darkened with time.
(See Illustration.)

192. KYOTOMEISHO TASE-NO-SATO.
A beautiful landscape.
Good impression and condition.

193. TRIPTYCHE TAGO-NO-URA TUKEI.
A triptyche designed by Hiroshige with two large figures to the right by Kunisada. No one but a master could have designed the lovely landscape.
Very fine impression and condition.

194. BUSHU SUGITA-NO-UMEBARASHI.
A triptyche with five figures, an exceptionally beautiful composition.
Very good impression and condition.

ASHIMARO.

195. NAKAMURA UTAEMON.
An actor in the rôle of a ghost, black background.
Very good impression, mended at bottom.

SEISAI YEICHI.

196. WOMAN WADING. UPRIGHT PANEL.
With god in sky, an amusing little print.
Very good impression and condition.

NO. 201 A.

NO. 201 B.

NO. 201 C.

SHIGENOBU.
Pupil of Hiroshige.

197. BLUE PANEL BIRD AND HYDRANGEA.
A fine harmony in Canton blues.
Very good impression and condition.

SOGAKUDO.

198. BIRD AND MAPLE LEAVES.
Good early prints by Sogakudo are rare and the late impressions are quite without artistic value.
Very good impression and condition.

199. BIRD AND FLOWERS.
An early print.
Very fine impression and condition.

200. BIRD ON MAGNOLIA BRANCH.
Another early print.
Fine impression and good condition.

THE AUTHENTICITY OF THE FOLLOWING PAINTINGS WAS VOUCHED FOR BY THE LATE ERNEST F. FENOLLOSA.

KORIN, 1660-1716.

201 A. BIRDS FLYING OVER SEA.
The purchaser of this panel has the option of taking 201 B and 201 C, the companion panels, at the same price.
(See Illustration Page 39.)

201 B. CHRYSANTHEMUM.
(See Illustration Page 39.)

201 C. HIBISCUS.
(See Illustration Page 39.)

202. WILD GEESE.
203. SWALLOW PHEASANT.
Korin is one of the master painters and this and the four preceding paintings are important works in very good condition.

TANYU, 1602-1674.
To these two paintings which Fenollosa attributed to Tanyu he wrote the note "Probably genuine."

204. MONKEYS DRESSED AS MEN.

205. CRANE FLYING WITH MAN ATTACKED BY EAGLE.

HOKUSAI.

206. PAINTING ON PAPER.
A Peddler—Signed Gwakio Rojinn-Manji, aged 80 years.
Very good condition.

NO. 207.

THERE CAN BE NO QUESTION OF THE AUTHENTICITY OF THE FOLLOWING FOUR PAINTINGS, ALTHOUGH I HAVE NOT FOUND FENOLLOSA'S NOTES.—H. E. F.

BEISEN.

207. PAINTING ON SILK, JAY ON MAPLE BRANCH.
Very good condition. Small 4to. See No. 416
(See Illustration.)

208. SKATE AND OTHER FISH.
Very good condition.

209. BIRD WITH HIBISCUS.
Very good condition.

210. FLOWER VENDOR.
Very good condition.

NO. 238. KORIUSAI. NO. 360. HIROSHIGE. NO. 256. KIYONAGA.

SECOND SESSION

Lots 211—420

MORONOBU.

211. DOUBLE SHEET. GARDEN SCENE.
Very good impression, good condition.

212. SAGE NEAR A BAMBOO GROVE.
Beautiful in its rich blacks.
Very good impression, good condition.

213. DOUBLE SHEET. LANDSCAPE WITH TEMPLE.
A masterpiece of black and white designing.
Very good impression and condition.

214. DOUBLE SHEET. SHOPS.
To the right, a dipper maker's shop; to the left, a draper's.
Very good impression and condition.

215. DOUBLE SHEET. BAZAAR.
A beautiful print.
Very good impression, good condition.

216. DOUBLE SHEET. HARVESTING.
Another beautiful print.
Very good impression, good condition.

217. DOUBLE SHEET. COURTYARD WITH RETAINERS.
In this print, as in most of the others, Moronobu shows his supremacy over all the other designers of Japanese prints in his use of black and white.
Very good impression and condition.

218. SAGE ON A SCROLL.
Beautiful in its spotting.
Very good impression, good condition.

219. WATCHING A WATERFALL.
Showing Moronobu's masterly use of line.
Very good impression, good condition.

NO. 230 NO. 221. NO. 222

SUKENOBU.

220. INTERIOR WITH YOUNG GIRL KNEELING BEFORE A LAMP.
Sukenobu shows greater refinement than Moronobu, less force. Good impression and condition.

221. IN THE SHOPPING SECTION.
In his refinement Sukenobu is a forerunner of Harunobu.
Very good impression, good condition.
(See Illustration.)

KIYOSHIGE.

Pupil of Kiyonobu, worked early in the XVIIIth Century.

222. ACTOR WITH SWORD.
A strong work of art.
Very good impression, good condition.
(See Illustration.)

OKUMURA MASANOBU.

223. THE STRONG BOY.
Broad sheet, black and white print, hand colored.
Good impression and condition.

OKUMURA TOSHINOBU.

Son and pupil of Okumura Masanobu.

224 A. PAINTING A WOMAN STANDING.
This and its companion are very lovely examples of XVIIIth Century Japanese painting. The purchaser of 224 A has the option of taking 224 B at the same price.

224 B. PAINTING, COMPANION TO THE LAST.
Both in good condition.

SCHOOL OF MATAHEI.

225. STANDING FIGURE OF A WOMAN.
A very strong vigorous painting of the XVIIth Century. The drawing of the head has the qualities which show the hand of a master.
Very good condition.

EARLY EIGHTEENTH CENTURY.

226 A. A WING OF A SIX-FOLD SCREEN. A fine piece of Japanese painting of the early 17th Century.
The purchaser of 225 A has the option of taking the other wings of the screen, each at the same price.

226 B. ANOTHER WING.
226 C. ANOTHER WING.
226 D. ANOTHER WING.
226 E. ANOTHER WING.
226 F. ANOTHER WING.
All six in good condition, gold leaf background.

TOYONOBU, 1711-1785.

227. RARE UNCUT TRIPTYCHE.
A beautiful print despite the damage of time.
Good impression, rubbed and faded.

SHIGENAGA.

228. UPRIGHT PRINT LANDSCAPE.
Coast and sea, suggestive in forms and color.
Good impression and condition.

TORII KIYOMITSU.

229. THE PROMENADE.
Woman with a parasol, a charming print.
Fair impression and condition.

230. THREE ACTORS.
An early Kiyomitsu of great beauty.
Very good impression, injured at top.
(See Illustration, Page 44.)

TORII KIYOTSUNE.

Pupil of Kiyomitsu, worked: 1760-1770.

231. TWO MEN FIGHTING.
Two men struggling for the possession of a sack.
A beautiful print.
Good impression and condition.

SUZUKI HARUNOBU.

232. THE LOVERS WATCHED.
An interesting print.
Good impression and condition.

233. SMALL PRINT.
Very lovely little print of a woman reading.
Good impression and condition.
(See Illustration.)

234. PILLAR PRINT. THE SEVEN GODS OF HAPPINESS.
A beautiful panel.
Very fine impression, faded.

235. IN A TEA HOUSE.
Two lovers.
Good impression, somewhat soiled.

236. LADY AND ATTENDANT.
The attendant holds a parasol over the lady. A very stately print.
Very good impression, toned.

NO. 241.

NO. 233.

NO. 240.

KORIUSAI.

237. PILLAR PRINT. PHEASANT ON ROCK.
Lovely panel with black background. Signature on left hand edge.
Very good impression, fair condition.

238. PILLAR PRINT. MUSHROOM VENDOR.
Beautiful in every way.
Very good impression and condition.
(See Illustration Page 42.)

239. A LARGE BROADSHEET. A TEA PARTY.
An unusual and rare print of great beauty.
Very good impression, rubbed.

240. TWO WOMEN AND CHILD.
Two women and a boy looking at the shadow of a man on the partition of a house. A very lovely print.
(See Illustration.)

241. ISHIYAMANO SHUGETSU.
A very lovely print of two women and a child walking. As delicate as a fine Harunobu.
Very good impression, good condition.
(See Illustration.)

NO. 253. NO. 252. NO. 242.

BUNCHO.

242. ACTOR AND ACTRESS.
A lovely design.
Very good impression and condition.
(See Illustration.)

243. ACTRESS WITH CLASPED HANDS.
A fan print of the greatest delicacy. Signed with seal.
Very beautiful impression and condition.

244. ACTRESS ARRANGING HAIR.
These fan-shaped prints by Buncho are among the most beautiful in the entire range of Japanese color printing. Unfortunately, really fine impressions are rare. Signed with seal.

Excellent impression and condition.

245. ACTOR WITH WHITE BEARD.
Fan-shaped print of the utmost beauty.
Very fine impression and condition.

SHUNSHO.

246. FROM THE SILKWORM SERIES.
Three women arranging cocoons.
Good impression, fair condition.

SHUNSHO—Continued

247. ACTRESS.
One of Shunsho's finest prints as shown by the beautifully drawn head and the expressive lines of the composition.
Very good impression, good condition.

248. A POETESS.
A beautiful print from an album.
Very good impression and condition.

249. POET.
Another beautiful print from the same album.
Very good impression and condition.

250. ACTOR.
A beautiful fan-shaped print, signed with seal.
Very good impression and condition.

251. ACTOR WITH SCROLL.
Another beautiful fan-shaped print, signed with seal.
Very good impression and condition.

252. THE BLACK WAR HORSE.
A rare print of great force and beauty.
Fine impression and condition.
(See Illustration.)

253. ACTOR WITH ROBE WITH AMPLE FOLDS.
A beautiful print.
Very good impression and condition.
(See Illustration.)

254. ACTOR WITH BANNER.
A superb print.
Very good impression and condition.

255. WOMAN ON LADDER.
A charming print.
Very good impression and condition.

KIYONAGA.

256. PILLAR PRINT.
Woman and younger girl walking under a plum-tree in blossom. The very height of Kiyonaga's art.
(See Illustration Page 42.)

257. WOMEN AND CHRYSANTHEMUM.
A delightful little print.
Good impression and condition.

258. NEW YEAR'S DAY.
From a signed album, a charming double page print.
Good impression, rubbed.

NO. 269.

NO. 260.

SHUNKO.

259. ACTOR WITH POLE.
An early print, well designed.
Very fine impression and condition.

260. ACTOR WITH SWORD AND PIPE.
A print of the same epoch as the preceding.
Very fine impression, good condition.
(See Illustration.)

261. ACTOR WITH PINE TREE.
A remarkably fine print.
Very good impression and condition.

262. ACTOR WITH MAPLE BRANCH.
A stately figure.
Very good impression and condition.

SHUNYEI.

263. ACTRESS IN RED BROWN ROBE.
Graceful in pose.
Very good impression, good condition.

264. ACTOR WITH TWO SWORDS.
Forceful in the quality of its line.
Very good impression, good condition.

265. ACTOR HEAD AND SHOULDERS.
Tachibanaya in Chusha.
Very good impression, good condition.

266 A. PART OF TRIPTYCHE.
Actor with bow and swords. Two blocks were used in printing the blocks. The purchaser has the option of buying 266 B and 266 C at the price he paid for 266 A.
Very good impression, good condition.

266 B. ANOTHER PART OF TRIPTYCHE.
Very good impression and condition.

266 C. LAST SHEET OF TRIPTYCHE.
Very good impression and condition.
(See illustration of triptyche.)

NO. 266 A. NO. 266 B. NO. 266 C.

NO. 271. NO. 270. NO. 272.

SHUNMAN.

267. SURIMONO.
Screens and kakemonos.
Very good impression, good condition.

268. SURIMONO.
Still life.
Very good impression, good condition.

UTAMARO.

269. FUTAOBASO NANKOMACHI KAIYOIKOMACHI.
A geisha and her lover.
Very fine impression and condition.
(See Illustration Page 50.)

270. ON THE SEASHORE.
Travelers on the beach. A very beautiful print of Utamaro's early period. (In his early prints he uses "gwa" in his signature and the signature is less flowing than later when he uses "hitsu.")
Very fine impression, good condition.
(See Illustration.)

271. MATERNAL SCENE.
A mother looking into a mirror is making faces at her young son, who is looking over her shoulder. A beautiful print.
Very fine impression and condition.
(See Illustration.)

NO. 283.

NO. 275.

272. FETE CHAMPETRE.
A group of five persons near a willow tree.
Beautiful in line and color.
Very good impression and condition.
(See Illustration.)

273. TWO WOMEN WITH PUPPETS.
Large heads. Very handsome in design.
Fine impression and condition, slightly rubbed.

274. PILLAR PRINT. WOMAN AND HER LOVER.
Judging from the style and the costume I would attribute this print to the second Utamaro. Date about 1808.
Fair impression and condition.

275. LARGE HEAD.
An exceptional print, beautiful in line and color.
Very good impression and condition.
(See Illustration.)

UTAMARO—Continued

276. SEA-SHELLS AND SEA WEED.
Unsigned plate from signed book. A delicate beautiful print.
Very good impression and condition.

277. SHELLS ON BEACH AND ROCK.
From the same album.
Very good impression and condition.

MASAYOSHI.

278. PILLAR PRINT. THE SHIP OF HAPPINESS.
Fair impression, good condition.

279. QUAIL.
A beautiful embossed print.
Very good impression and condition.

280. BIRDS ON MAPLE BRANCH.
A beautiful Arabesque of branches, leaves and autumn grass.
Very good impression, good condition.

YEISHI.

281. A FESTIVAL.
Three women and two children in festival attire walking. A print of the utmost refinement and delicacy.
Superb impression, damaged in middle.

CHOKI.
Worked: 1785 to 1805.

282. SMALL PRINT.
Beautiful in composition.
Good impression and condition.

YEISHO.
Worked: 1790 to 1805.

283. THE PROMENADE.
With the grace of Yeishi, but with more dynamic force in its color.
Very good impression and condition.
(See Illustration Page 53)

TOYOKUNI.

284. ACTOR WITH FAN AND SWORD.
A stunning arrangement.
Very good impression and condition.

285. DIPTYCHE.
To the left mother playing on a drum, to the right actress in ceremonial costume.
Very handsome and effective.
Fine impression and condition.

TOYOKUNI—Continued

NO. 296.

NO. 289.

286. ACTOR.
A beautiful example of the use of the design to suggest the character of the actor.
Very good impression, slight repair in corner.

287. ACTRESS.
An attractive print, well drawn. The good drawing is especially noticeable in the bare feet of the actress.
Very good impression, good condition.

288. GARDEN SCENE WITH TEA HOUSE.
A beautiful triptyche.
Very good impression, clean but rubbed.

289. WOMEN, CHILDREN, DOGS.
An early Toyokuni with harmonious color arrangement, green, mauve, grey, brown and black.
Very good impression, good condition.
(See Illustration.)

290. DIPTYCHE.
Interior with figures and a vista which suggests the prints of Toyoharu.
Very good impression, somewhat injured.

TOYOKUNI—Continued

291. ACTRESS WITH SWORD.
A very lovely print.
Perfect impression, very good condition.

292. VERY LARGE SURIMONO.
A very rare print containing a portrait of an actor with silver background by Toyokuni and a peony by Hokkei.
Perfect impression, very good condition.

TOYOHIRO.

293. SURIMONO.
Rooster perched over nest of hen. Very delicate in treatment.
Good impression and condition.

294. FROM EIGHT VIEWS OF YEDDO NIHONBASHI.
A portion of the city dominated by Fuji.
Very good impression, slightly rubbed.

YEIZAN.

295. A FIGURE SEATED AMONG AUTUMN PLANTS. Very decorative.
Good impression and condition.

296. WOMAN WITH UMBRELLA IN SNOW.
A lovely print.
Very good impression and condition.
(See Illustration Page 55.)

KEISAI YEISEN.

297. EIGHT VIEWS OF YEDDO ATAGO ZAN-NO-AKINOTSKI.
Autumn moon.
Fine impression, slightly rubbed.

298. BROAD PILLAR PRINT. WOMAN IN PLAID ROBE. A decorative panel.
Very good impression, toned with age.

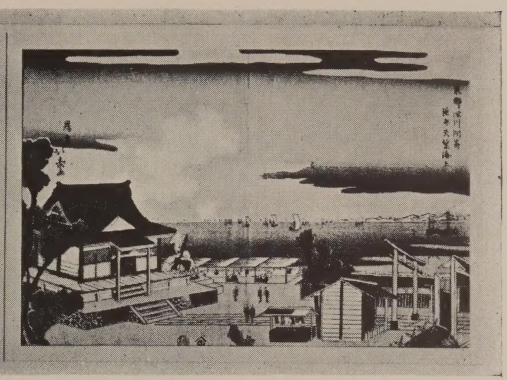
299. BROAD PILLAR PRINT. WOMAN IN GREEN ROBE. Another decorative panel.
Very good impression and condition.

300. THE CARP.
A beautiful print.
Signed: Keisai.
Very good impression, good condition, torn.

KUNIMITSU.
Pupil of Toyokuni.

301. WOMEN IN A PINE GROVE.
Showing in its grace the influence of Toyokuni.
Very good impression, good condition.

NO. 303.



NO. 320.

HOKUSAI.

From the Thirty-Six Views of Fujiyama. (2 Prints).

302. THE VILLAGE OF SEKIYA ON THE SUMIDA RIVER.
Very good impression, fair condition.

303. KOSHIU MISHIMAGOSHI.
The famous big tree with coolies trying to stretch their arms around the base.
Very good impression (blue outline) and condition.
(See Illustration.)

304. LARGE SURIMONO INTERIOR WITH SCREENS.
The combination of figures and still life is effective. 8¼ x 22½ inches. Signed: Sori Hokusai.
Very rare good impression, fair condition.

305. LARGE SURIMONO. THE KITE.
Another rare decorative print 7½ x 20½ inches.
Good impression and good condition except for spot.

306. NARROW UPRIGHT PRINT.
Woman washing cloth. This and the following print are very characteristic of Hokusai. They are rare.
Good impression and condition.

307. NARROW UPRIGHT PRINT.
Making a large vat.
Good impression and condition.

308. SURIMONO. POETESS WITH FAN.
A lovely print.
Very fine impression and condition.

309. SURIMONO.
Two women with a Japanese musical instrument. Very good impression, good condition.

HOKUSAI—Continued

NO. 313. NO. 314. NO. 310.

FOUR SURIMONOS FROM THE SERIES "OCCUPATIONS."

310. MAKING CAKES.
From an interesting series, signed "Sori."
Very good impression, good condition.
(See Illustration.)

311. MAN WITH BRUSHES.
Signed "Sori."
Very good impression and condition.

312. SURIMONO.
Signed "Sori."
Very good impression, good condition.

HOKUSAI—Continued

313. MAN WITH VAT.
Signed "Sori." Very good impression and condition.
(See Illustration.)

314. SEN ZAKI YAGETSU.
From the beautiful series, "Eight Views of Liukiu."
Very good impression and condition.
(See Illustration.)

315. VERY TALL PILLAR PRINT.
So far as I know this is a unique print. The height (44 inches) is much greater than that of any other print I have ever seen. The poem reads: "Of all beautiful women in Kyobashi the most beautiful is Oman."
Very good impression and condition.

316. THE STRONG BOY.
A very early Hokusai of the epoch when he was working in the studio of Shunsho. A vigorous print in fine color harmonies. Signed: Shunro.
Very good impression and condition.

317. WATCHER ON A TREE.
From the set Shika-sha-shin-kyo (Imagery of the poet). Rare and of great interest.
Very good impression, fair condition, toned.

318. LARGE SURIMONO.
A very lovely landscape print, graceful in line and harmonious in color. 8¼ x 22½ inches.
Very good impression. Soiled.

319. THREE PRINTS FROM A SMALL TOKAIDO SET.
Very beautiful block prints in black and white—"Shono," "Shinagawa" and "Kanaya."
Very good impression and condition.

HOKUJIU.

320. TOTO KAGAWA TEMBO KAIGYO.
This is a wonderful print by an artist who is much appreciated in France and in Japan.
Very fine impression and condition.
(See Illustration Page 59.)

321. TOTO SUMIDAGAWA MARAZAKI.
Another wonderful print.
Very fine impression and condition, trimmed.

322. THE TWIN ROCKS.
A beautiful print. Very good impression, good condition.

323. BUSHU SENGIUOACHI.
Showing Hokujiu's modernism.

HOKKEI

324. THE WATERFALL AT NIKO URAMI-NO-TAKI.
An interesting print.
Very good impression and condition.

325. SURIMONO. KITTEN AND BUTTERFLY.
A charming little print.
Very good impression, good condition.

GAKUTEI.

326. OSAKA AJIGAWA SHINZAN.
A beautiful characteristic landscape.
Very good impression and condition.

327. OSAKA AJIGAWA TEMPOZAN AMAYADORI.
A harmony in orange, yellow, green and blue.
Very good impression and condition except for wormholes.

SHINSAI.
Pupil of Hokusai.

328. SURIMONO.
Very lovely print.
Very good impression and condition.

HOKUSHIN.
Pupil of Hokusai.

329. SURIMONO.
Hokushin's prints are rare.
Very fine impression, good condition.

KUNISADA.

330. WOMAN IN STREET COSTUME.
Tall decorative panel.
Very good impression and condition.

331. WARRIOR IN THE SNOW. NIGHT.
An effective print.
Very good impression and condition.

332. SURIMONO. WARRIOR DRAWING SWORD.
A beautiful print.
Perfect impression and condition.

333. WOMAN WITH FIREFLIES. EVENING.
Another beautiful print.
Very good impression and condition.

334. TRIPTYCHE. THE OPENING OF THE RYOGOKU BRIDGE.
A festival at night with fireworks.
Very good impression and condition.

335. WOMAN WITH BROOM.
Left hand sheet of a triptyche. In the distance a mountainous landscape with snow. A beautiful print. Signed: Toyokuni.
Very good impression and condition.

KUNISADA—Continued

NO. 346.

NO. 337.

NO. 349.

336. WOMAN STANDING BEFORE A HOUSE.
Right hand sheet of the same triptyche.
Very beautiful print.
Excellent impression and condition.

SADAFUSA.
Pupil of Kunisada.

337. WOMEN WASHING CLOTH.
A charming print from the Tamagawa series. A variation on the composition by Utamaro and Yeishi.
Perfect impression and condition.
(See Illustration.)

338. TWO WOMEN WALKING.
Another charming print from the Tamagawa series.
Perfect impression and condition.

339. WOMAN STANDING BESIDE A SCREEN.
A graceful figure—good in color.
Fair impression, good condition.

340. SURUGA CHO TOKYO SHOGATSU.
A triptyche showing a street scene dominated by Fujiyama.
Good impression, very good condition.

KUNIYOSHI.
From the Fifty-Three Stations of the Tokaido. (2 Prints).

341. TWO JUNKS WITH SAILS SET.
Less than 20 of the 55 views which should compose this set have ever appeared on our western market. Presumably not more than 20 were ever completed.
Very good impression, fair condition.

KUNIYOSHI—Continued

NO. 342.

342. TWO TRAVELERS.
Seated on a hill is a traveler to whom another, standing, points out the prominent features of the landscape.
Very good impression and condition.
(See Illustration.)

343. TRIPTYCHE WATER CARRIERS AT TODA RIVER.
A very decorative piece.
Good impression, fine condition.

344. KUGA MIOSHI.
An upright narrow panel representing an attack on a dragon.
Very fine impression and condition.

345. BINGO MIOSHI.
A warrior marking a tree with ink. Rain.
Very good impression and condition.

FROM THE SMALL UPRIGHT FILIAL PIETY SERIES. (4 PRINTS).

346. THE STORY OF THE CARP.
The dutiful son prayed to Budha that he might find a carp for his ill mother and Budha, seeing that he was sincere, granted his prayer and made the carp come to the surface in a hole which the dutiful son had made in the ice.
Good impression and condition.
(See Illustration Page 61.)

KUNIYOSHI—Continued

347. THE STORY OF THE TIGER.
Another of the stories of filial piety. A beautiful print.
Very good impression and condition.

348. THE STORM AT NIGHT.
A print filled with action.
Good impression and condition.

349. THE DESCENT FROM THE TREE.
Here the dutiful son has a vague feeling that his mother needs him and hastens home.
Very good impression and condition.
(See Illustration Page 61.)

FROM THE HUNDRED POEM SERIES. (3 PRINTS).

350. THE WATERFALL AT NIGHT.
Peasants looking at a waterfall; a lovely print.
Very good impression; good condition.

351. WAVE BREAKING ON A CLIFF.
One of the finest prints of the series.
Very good impression; fair condition; repaired.

352. LANDSCAPE WITH FIGURES.
Vigorous in color and design.
Good impression and condition.

NO. 353. KUNIYOSHI.

353. TOTO MEISHO SURUGA DAI.
A beautiful example of Kuniyoshi's landscape work.
Remarkably good impression, good condition.
(See Illustration.)

KUNIYOSHI—Continued

354. RAT (NEZUMI).
One of the prints from the series of the twelve signs of the Zodiac.
Very good impression and condition.

TOMINOBU.

355. THE IMPRESSIONIST LANDSCAPE.
A woman on a bench in a robe decorated with bamboo and a landscape in blue and white.
Very good impression and condition.

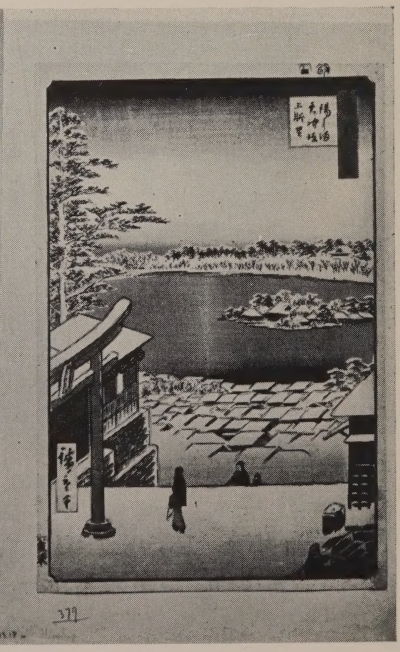
KUNIYASU.

356. A LANDING PLACE. SNOW.
A barge has drawn up to steps which serve as a landing-place. A beautiful print.
Very good impression and condition.

357. BROAD UPRIGHT PANEL.
A woman with umbrella in a snowstorm.
Good impression and condition.

358. WOMAN IN THE SNOW.
A beautiful print.
Very good impression and condition.

NO. 358.



NO. 379.

SHOKWADO.

359. TWO PRINTS ON ONE SHEET.
The upper print represents two butterflies; the lower a god of happiness. Rare and beautiful.
Very good impression and condition.

HIROSHIGE.

360. THE KISO SNOW GORGE.
A famous print.
Very good impression, somewhat darkened with time.
(See Illustration Page 42)

FROM THE VIEWS OF THE 69 PROVINCES. (2 PRINTS).

361. AWA PROVINCE.
The Naruto Whirlpool.
A famous print.
Good impression and condition.

362. OMI PROVINCE.
Lake Biwa.
Good impression, very good condition.

FROM THE THIRTY-SIX VIEWS OF FUJIYAMA. (11 PRINTS).

363. TOTO HATAOKI.
Junks at anchor. Storage warehouses in middle distance to right. Fuji in distance to left.
Very good impression and condition.

364. SATTO-NO-KAIJO.
Surf at Satta, province of Suraga.
Very good impression and condition.

365. TOTO ITSUSEKI BASHI.
View of Fuji from Yeddo, weeping willow on right.
Good impression and condition.

366. HAKONE KOSUI.
Lake Hakone.
Good impression and condition.

367. SOSHU MIURA-NO-KAIJO.
Fuji seen across the surface of the sea.
Good impression and condition.

368. IZU-NO-SANCHU.
Mountain pass, Izu province, Waterfall.
Good impression and condition.

369. TOTO SUKIYA GASHI.
Fuji seen from the docks at Yeddo, Snow.
Very good impression and condition.

HIROSHIGE—Continued

370. TOTO OCHA-NO-MIZU.
Fuji seen above a famous bridge just out of Yeddo.
Very good impression and condition.

371. KAI MISAKA GOE.
Misaka Pass, Kai province.
Very good impression, creased.

372. BUSHU EIECHI GAYA ZAI.
Plum blossoms and river; a beautiful subject.
Good impression and condition.

373. SAGAMI GAWA.
Men on rafts.
Very clear impression, good condition.

FROM THE HUNDRED VIEWS OF YEDDO. (7 PRINTS).

374. SARUWAKACHO.
Full moon on a street scene.
Very good impression and condition.

375. ZENKOJI KOWAGUCHI CROSSING.
Exceptionally well composed.
Very good impression and condition.

376. TORA-NO-MONGAI AYUISAKA.
Crescent moon, a beautiful night effect.
Good impression and condition.

377. YATSUMI-NO-HASHI.
View of Fuji on left, willow on right.
Good impression and condition.

378. AYASEIGAWA KANEIGA FUCHI.
Man on raft. A beautiful print.
Very good impression, good condition.

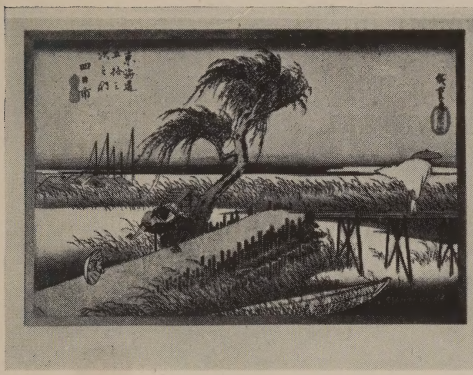
379. YUSHIMA TENJINZAKA.
View of the Sumida River over roofs of houses covered with snow. A beautiful print.
Very good impression and condition.
(See Illustration Page 64.)

380. FUKAGAWA MANNENBASHI.
A print which is very famous in France.
Very good impression and condition.

381. CLIFFS AND WATERFALL. MOONLIGHT.
A lovely print.
Very good impression, darkened with time.

382. UPRIGHT NARROW PANEL. NUNOBIKI FALLS.
Good impression and condition.

HIROSHIGE—Continued



NO. 394.

NO. 388.

383. TOTO MEISHO KASUGAYAMA HANZAKARI.
Black and white block print. People from Yeddo enjoying the cherry blossoms at Kasuga mountain.
Very good impression and condition.

384. TOTO MEISHO. NIHON BASHI.
To the right the shogun's palace.
Very good impression, good condition.

385. THE MOON, A FLYING BIRD, PINE BOUGH.
A very beautiful upright panel.
Very good impression and condition.

385. OMI HAKKEI. KATADA RAKUGEN.
Wild geese at evening; a lovely print.
Very good impression, toned.

387. OKABE UZUNO YAMA.
The 22nd station of the Tokaido. A beautiful print from the upright series.
Very good impression and condition.

388. KAMEIDO TEMPLE GROUNDS.
Falling snow against a gray sky and blue water. A beautiful print.
(See Illustration.)

HIROSHIGE—Continued

FROM THE YEISAKI TOKAIDO SERIES. (2 PRINTS).

389. KAWASAKI ROKUGO-NO-WATASHI BUNEI.
A ferry.
Good impression and condition.

390. FUJIYE. SETTOGAWA KACHI WATARI.
A ford over the Setto river.
Good impression and condition.

FROM THE FIRST TOKAIDO SERIES. (6 PRINTS).

391. SHINAGAWA.
A beautiful print of the early edition.
Good impression and condition.

392. FUCHU.
Another print of the early edition.
Good impression and condition.

393. KANAYA.
A ford with travellers crossing.
Good impression and condition.

394. YOKAICHI.
Two travellers crossing marshland, one of whom has just lost his hat, carried away by the wind.
Very good impression and condition.
(See Illustration Page 67.)

395. HAKONE.
A beautiful print.
Very good impression and condition.

396. SAKA-NO-SHITA.
This is the famous mountain whose form is so beautiful that the artist "throws down his brush."
Good impression and condition.

397. BIRD ON FLOWER BRANCH.
One lovely upright panel.
Very good impression and condition.

398. SENSHU SAKAI. NANIWAYA-NO-MATSU.
The pine at Naniwaya inn. From the hundred views of Japan.
Very good impression and condition.

399. SUMIDAGAWA WATASHIBA.
From a Toto Meisho set. A beautiful little upright panel with snow.
Very good impression, good condition.

HIROSHIGE—Continued

NO. 402.

FROM THE SEVEN HOT SPRINGS SET. (2 PRINTS).

400. KIGA.
A mountainous district with river. A rare, fine print.
Very good impression and condition.

401. HAKONE HICHITO DOGASHIMA.
Rare and fine.
Very good impression and condition.

402. SANKAI MITATE SUMO. AWA KOMINATO.
Choice of seaside places. Awa Kominato.
A beautiful print.
Very good impression and condition.
(See Illustration.)

403. SOSHU ENOSHIMA BENZAITEN KAICHO-MODA.
An interesting triptyche.
Very good impression and condition.

404. KORIN SENMEN GACHIO.
A most valuable album of colored reproductions of masterpieces by Korin. Published by Bunhichi Kobayashi, the modern master of Japanese color-block printing.

HIROSHIGE—Continued

405. MATSUIDA FROM THE KISOKAIDO.
A beautiful landscape.
Very good impression and condition.

406. OKABE UTSU-NO-YAMA.
From the 53 Stations of the Tokaido, number 22.
Beautiful impression and condition.
(See Illustration.)

NO. 406.

NO. 407.

407. FROM THE EIGHT VIEWS OF THE SUMIDA RIVER. GEESE DESCENDING.
Very good impression and condition.
(See Illustration.)

408. CHUSHINGURA GODAMEI (FIFTH ACT).
Sadakuro counting the money he had stolen.
Good impression and condition.

THE AUTHENTICITY OF THE FOLLOWING PAINTINGS WAS VOUCHED FOR BY THE LATE ERNEST F. FENOLLOSA.

HARUNOBU.

409. PAINTING ON PAPER. SNOW SCENE.
A lady with umbrella, whose attendant is cleaning snow from her clogs.
Good condition, toned with age.

HOKUSAI.

410. A PILGRIM.
Sketch in Chinese ink with spots of color. Signed: Sori.
Very good condition.

TANI BUNCHO.
Early 19th Century.

411. RAPID SKETCH ON PAPER.
A Waterfall, in India ink. A brilliant piece.
Very good condition.

HOITSU.
Follower of Korin, 1763-1828.

412. PAINTING ON SILK.
Two cranes—a beautiful composition.

KYOSAI, 1831-1889.

413. PAINTING ON SILK.
One of his famous crows on a snow-covered pine branch.
Good condition.

MORI SUSETSU.
Pupil of Mori Sosen.

414. UPRIGHT PAINTING ON SILK.
Monkey on a branch above a cliff—an exceptionally fine painting.
Very good condition.

HOKUBA.
Pupil of Hokusai.

415. PAINTING ON SILK. TWO WOMEN.
In dignity and beauty Hokuba's paintings are far beyond his prints. A very beautiful arrangement.
Good condition.

NO. 416.

BEISEN.

416. PAINTING ON SILK. TWO OWLS. MOONLIGHT.
In Chinese ink.
Very good condition. Small 4to.
(See Illustration.)

417. PAINTING ON SILK. THE BLIND MUSICIAN.
In color.
Very good condition.

418. PAINTING ON SILK. WATERFALL WITH SWALLOWS.
A beautiful little landscape.
Very good condition.

419. PAINTING ON SILK. SQUIRREL IN GRAPE VINES.
In black and gold.
Very good condition.

420. PAINTING ON SILK. BIRD ON CHERRY BRANCH.
A graceful little painting.
Very good condition.

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